Massachusetts College of Art

2002 MFA Graduate Thesis Shows

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MASSACHUSETTS COLLEGE OF ART

2002 MFA GRADUATE THESIS SHOWS

First Show

April 24 to May 7, 2002

Opening Reception April 26, 7–9 pm

Huntington and Bakalar Galleries

6 Christopher Dunlap
8 Chris Gardiner
10 Javiera Infante
14 Youngja Kim
18 Michael Mittelman
20 Bob Park
22 Momo Shinzawa
28 Sonia Targontsidis
30 Douglas Weathersby

Second Show

May 13 to May 26, 2002

Opening Reception May 22, 6–8 pm

Bakalar Gallery

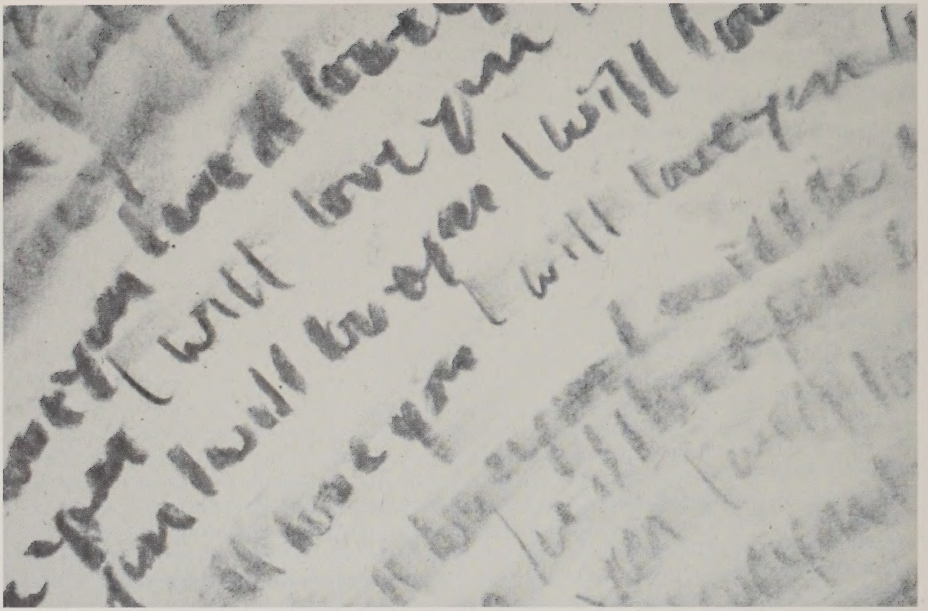
4 Sarahanne Coggeshall
12 Luke Jaeger
16 Kelly McMurray
24 Dasha Shkurpela
26 Nicholas Sorlien

Huntington and Bakalar Galleries
Massachusetts College of Art
623 Huntington Avenue, Boston, MA 02115
(Corner of Huntington and Longwood Avenues)

Gallery Hours
Monday – Friday 10-6, Saturday 11-5

MassArt is accessible by the MBTA Green Line "E" train
(Longwood Hospitals stop) or by the #39 bus.

All events are free and open to the public unless otherwise noted.
Dates are subject to change. For current information, please call
the Exhibitions and Visiting Artists hotline (617) 879–7333.



I Tried To Move On, but Something Stopped Me
DETAIL OF A PERFORMATIVE DRAWING
WINTER 2001
PAPER, CHARCOAL, SIT N' SPIN
42" X 42"

SARAHANNE COGGESHALL

My feeling for beauty is inspired by the harmonious arrangement of order and disorder as it occurs in natural objects, music, and behavior. I find interesting the emotional parallels between the way nature organizes itself, patterns in natural processes, and with the way humans perceive and respond to the world. How do these parallels meld together, branch apart, and or shatter our ideas of "normal" or "average"? As an artist working with metaphor and various media, I investigate this and my role in the complexity of dimensional changes in my surroundings.

Without you... who am I?
DETAIL
MILKWEED SILK, NEEDLE, THREAD
Fall 2000
18" x 18"

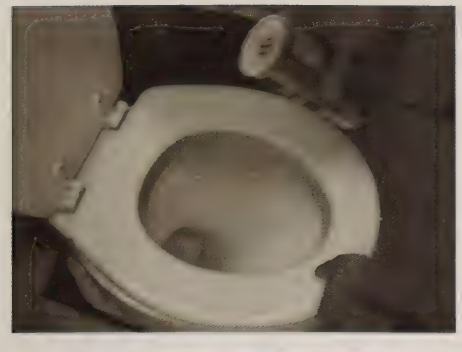
Christopher Dunlap

Sprung
OIL ON CANVAS
24" x 48"

Untitled
LIQUID ACRYLIC
28" x 18"

Chris Gardiner

Ambivalent feelings towards the memory of my recent and distant past are what interest me. My art attempts to realize those emotions once experienced.



Video stills (left to right):
Leader,
Snow Storm Sex,
Paradise 1999,
Zoo Tragedy

Waiting

DETAIL

SILVER GELATIN PRINT

8' x 8'

Javiera Infante

Waiting

DETAIL

SILVER GELATIN PRINT

8' x 8'

Luke Jaeger

"I was enthralled with the discovery of the jukebox: a machine that didn't sew, drill, boil or kill; a machine solely for fun."

— Lenny Bruce, "How To Talk Dirty And Influence People"

My art moves.

The subterranean passages and distaff urban spaces of New York City formed the "hometown" landscape of my childhood and adolescence, and these mysterious, leaky, battered places continue to appear in my dreams as scenery and subject. Designed for utility and scarred by use, they testify to both the glory and the folly of the human desire to reshape the environment.

Pop songs, comics, cartoons are the other landscape we inhabit. This landscape exists only in our heads. Its journey from creator's mind to ours was, until quite recently, mediated exclusively via physical objects: phonograph records, sheets of paper, strands of film. These analog media require physical motion to play back. Someone has to thread the projector, turn the page, put the needle to the record. The work requires work.

Like the subway, analog media were built to be used; like our own bodies, they acquire scars as they pass through the world. They go. They are noisy. Records pop, warp and hiss; film gets torn, scratched, burned, cinched, and tangled. Sounds and colors wobble, shift, and fade. The artifacts of wear and tear become part of the experience for future observers.

Steel, wood, paper, glass and plastic are the stuff of humdrum existence, but they also inhabit an ephemeral, unconscious realm. These mundane materials embody our media-based culture: records and record players; cameras and film. Our collective dreamlife resides inside these cleverly designed machines.

Film animation's ancestors were the railroad, automatic devices, vaudeville theater, carnival amusements, a fascination with the corporeal motion of objects. I wish to re-create some vestige of that irreducibly physical, mechanical world from which our omnipresent image-and-sound-reproducing media evolved.

Ancestors in 42nd Street Subway Concourse

DIGITAL COMPOSITION

2001

Youngja Kim

To see a World in a grain of sand,
and a Heaven in a wild flower;
Hold infinity in the palm of your hand,
and eternity in an hour.
—William Blake, "Auguries of Innocence," 1808

My work is concerned with micro-macro structures whose forms repeat themselves in ever changing ways

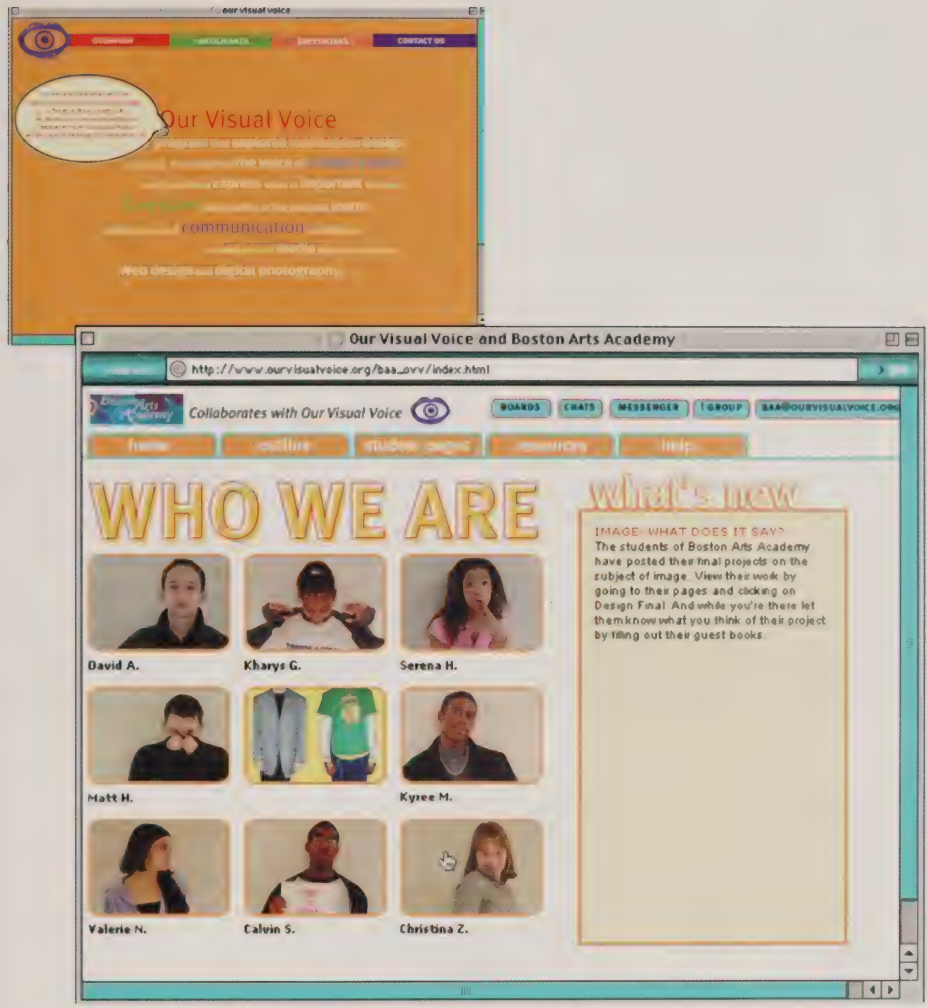
Mapping 101P
Polaroid
20" x 24"

Kelly McMurray

Our Visual Voice is an art and technology project that enables urban youth to see how communication design can strengthen their voices and express their own messages. The project works with students in the greater Boston public school system through extracurricular programs. After working with professional educators to develop a solid foundation in communication design, participating students select social issues of importance to them. They then use the power of word and image to create communication design projects that articulate the issues they have selected. The students' projects are delivered on the internet in order to reach a larger audience than they could in a physical classroom. This method of delivery also opens the possibilities of feedback from "virtual critics" beyond the teacher and peer network.

In this way, the project addresses the importance of the internet as an environment for discussion and community. Participants utilize email, guest books, listserve, bulletin boards, and chat rooms to discuss their work and relative topics. Through these explorations the learning experience breaks the boundaries of the physical classroom and open up the experience to other participants in the greater Boston area.

Our Visual Voice is a cohesive education and communication project designed to introduce youth to the importance of design as a means for expression and technology for exposure, feedback, and directed discussions. The project brings together design professionals and students in the Greater Boston public school system in a way that is unique and new to the City of Boston public classrooms.


Our Visual Voice
communication
Our Visual Voice and Boston Arts Academy
http://www.ourvisualvoice.org/baa_ovv/index.html
Collaborates with Our Visual Voice
BOARDS
CHATS
MESSENGER
GROUP
WHO WE ARE
What's new
IMAGE: WHAT DOES IT SAY?
The students of Boston Arts Academy have posted their final projects on the subject of image. View their work by going to their pages and clicking on Design Final. And while you're there let them know what you think of their project by filling out their guest books.
David A.
Kharys G.
Serena H.
Matt H.
Kyree M.
Valerie N.
Calvin S.
Christina Z.

Our Visual Voice

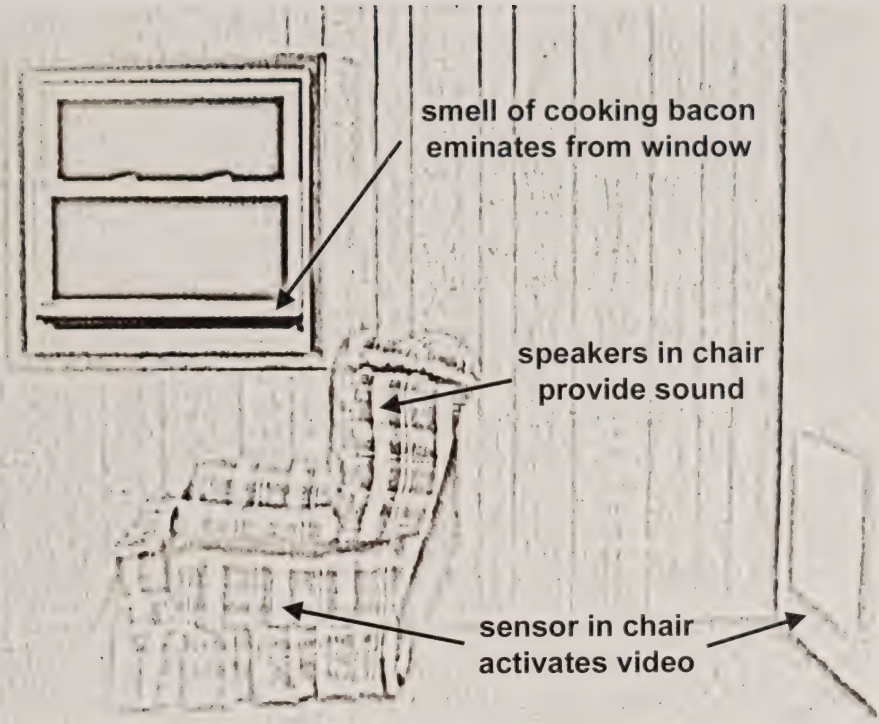
WEBSITE

2001–2002

Fathers
INTERACTIVE VIDEO INSTALLATION
2001

Michael Mittelman

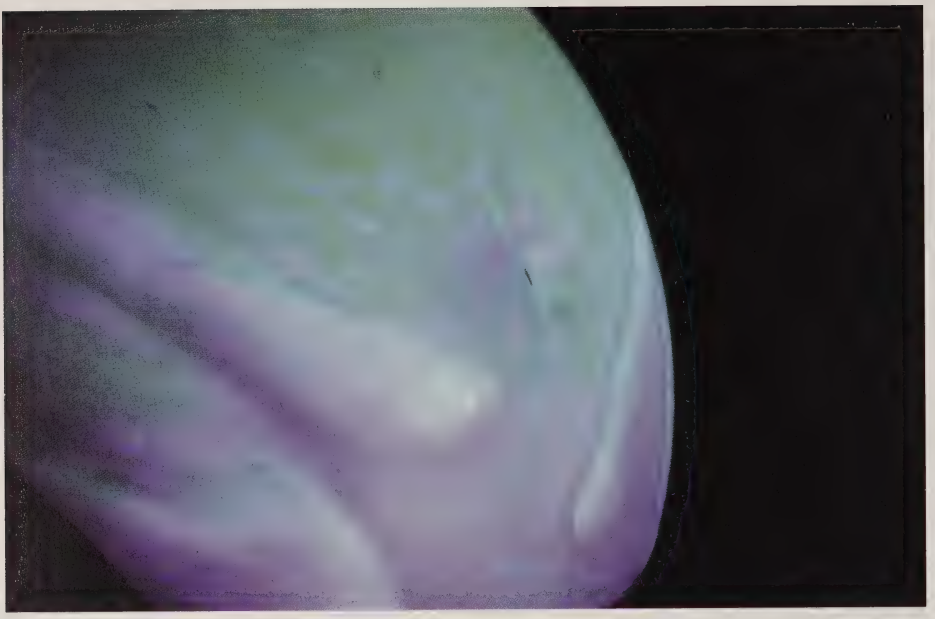
The disconnect between memory and history can be altered through communication.



Fathers

INTERACTIVE VIDEO INSTALLATION

2001



Picking
DETAIL
GLASS, FABRIC, VIDEO PROJECTION
56" X 12"

Bob Park

"The body is the medium of experience and the instrument of action. Through its actions we shape and organize our experiences and distinguish our perceptions of the outside world from the sensations that arise within the body itself. Material objects are called into existence by the fact that we can walk around them, get different views of them and eventually arrive at the conclusion that they exist independently of our own experience of them."

—Jonathan Miller, "The Body in Question", 1978

Picking

GLASS, FABRIC, VIDEO PROJECTION

56" x 12"

Untitled
Chromogenic
20" x 24"

Momo Shinzawa

Sometimes I wonder who I am. My identity resides somewhere in between Japan and America, childhood and adulthood, and in the existence of here and there. I often see light in America that reminds me of my childhood in Japan. It is amazing to me that these memories can be awakened by light in such a different place. The camera is a magical tool to capture light; I am using this tool for it's most basic function. It stops me and reminds me of something I had forgotten. I may not always be conscious of what I am photographing, but when I make prints, I can study a permanent record of my thoughts and emotions at the time the aperture opened. The camera reflects what I feel.

Untitled
Chromogenic
20" x 24"

Dasha Shkurpela

No title
oils / canvas
76" x 62"
2001
(First published in the William and Mary Review, 2002)

About Easter
OILS / CANVAS
148" x 120"
2001

Nicholas Sorlien

In 1996 I founded an artist workspace in Hattiesburg, Mississippi called the BluHous Workspace. Four years later we relocated from Mississippi and began a conceptual reinterpretation of what the BluHous was and what its goals were. "Surplus," installed in a now demolished hoist manufacturing warehouse within a period of 3 days, is the first in a series of projects I and my fellow BluHous associate, Jon Haynes, have been working on titled "Abandoned Space Projects." This series of projects are among others the BluHous has been realizing since leaving Mississippi.

For several years now I have been exploring the reterritorialization of spaces typically designated for functional purposes (stairwells, elevator shafts, old bank vaults, etc). I am interested in how art can be used, not only in various contexts, but also various fields. In this direction I have primarily explored the interaction between installation and Architecture, Landscape Architecture and Politics.

Surplus

300 rubber gloves filled with frozen water,

300 tags with SS#s on them,

2 specimen coolers

December 2000

The Gift
Chromogenic print
19" x 19"

Sonia Targontsidis

When suspended in time, everyday moments and gestures can suggest a sense of charged possibilities. Reality is fictionalized and what is revealed is the transience and mortality of the person or object depicted.

Figs
Chromogenic print
19" x 19"

Douglas Weathersby

Reflection ——————————————————— Refraction

re·flec·tion ri-'flek-sh&n, *noun*

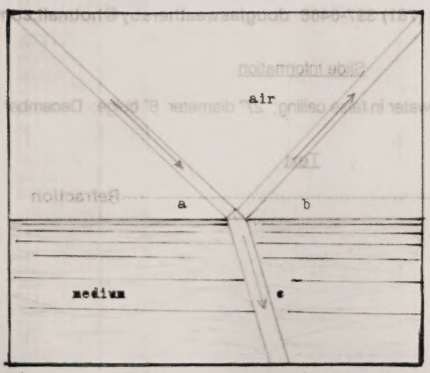
1: an instance of *reflecting*; especially : the return of light or sound waves from a surface **2**: the production of an image by or as if by a mirror **3 a** : the action of bending or folding back **b**: a *reflected* part : FOLD **4**: something produced by *reflecting*: as **a**: an image given back by a reflecting surface **b**: an effect produced by an influence **5**: an often obscure or indirect criticism: REPROACH **6**: a thought, idea, or opinion formed or a remark made as a result of meditation **7**: consideration of some subject matter, idea, or purpose **8** obsolete: turning back: RETURN **9a**: a transformation of a figure in which each point is replaced by a point symmetric with respect to a line or plane **b**: a transformation that involves reflection in more than one axis of a rectangular coordinate system

re·frac·tion ri-'frak-sh&n, noun

1: deflection from a straight path undergone by a light ray or energy wave in passing obliquely from one medium (as air) into another (as glass) in which its velocity is different **2**: the change in the apparent position of a celestial body due to bending of the light rays emanating from it as they pass through the atmosphere; also : the correction to be applied to the apparent position of a body because of this bending **3**: the action of distorting an image by viewing through a medium; also : an instance of this

—FROM WWW.MIRRIAMWEBSTER.COM

January 25, 2002



(a)light ray, (b)reflected ray, (c)refracted ray

Ceiling Pool
SHRINK- WRAP, WATER IN
FALSE CEILING
27" DIAMETER 8" BULGE
DECEMBER 2001

Special thanks to George Creamer, Associate Dean of Graduate Studies

Design: Kelly McMurray
Paper: Lustro Dull
Typography: Meta
Printing: United Printing

Established in 1873, Massachusetts College of Art was the first and remains the only freestanding public college of art and design in the U.S. The college is nationally known for offering broad access to a quality professional arts education, accompanied by a strong general education in liberal arts. A major cultural force in Boston, MassArt offers public programs of innovative exhibitions, lectures, and events.